COM243-1 SP16 – Introduction to TV and Film Production
Instructor – Dr. Alan Hueth
Copy of Syllabi from Canvas

Introduction

Welcome to COM 243 Intro to TV and Film Production --PLNU's intro-level TV and film production course!

This promises to be an exciting term. You will be learning about many aspects of video/film and audio production in this course, and it will include a combination of both theory and hands-on production.

This course is an overview of production operations and process for studio and field production, including camera operation and technique, sound, lighting, graphics, make-up, teleprompting, floor directing, technical directing, basic engineering, producing, directing, editing, and on-camera performance. Your learning will occur via lectures and class discussion about textbook and DVD-ROM content, lab demonstrations, and ungraded lab exercise, and equipment/performance competencies that you will be required to complete for this course. In addition, you will have one team project (graded) in this course, and a class project (ungraded) on the last day of the course. Also, a substantial portion of your learning about theories and techniques of production will be via the VideoLab DVD-ROM, which is described in the required resources/textbook part of this website.

This course will also introduce you to PLNU's *Point TV--Channel 23*, our student-operated closed-circuit campus cable channel. This includes an introduction to the programming and management staff responsible for the production and exhibition of all programs produced in the COM 425 TV Workshop class. You will also be allowed to serve as studio or field production crew for *Point TV* projects with the TV Workshop class--for extra credit points. The requirements for this part of the course are described in the "Assignments" section of this website.

Required Textbook and DVD-ROM:

You must purchase the following items (AS SOON AS POSSIBLE) which are bundled together and available in the PLNU bookstore:

Television Production Handbook, 11th edition, by Herb Zettl, Wadsworth Publishing, AND

Zettl's VideoLab 4.0 DVD-ROM, Wadsworth-Cengage Publishing

Teamwork and Specialization:

Producing a television program requires teamwork. Therefore, it is necessary to have at least a general knowledge and understanding of the various staff and crew positions involved in producing a program. Also, depending upon where you work after you graduate from PLNU, you may be called on to "wear many hats"--writing, directing, editing, etc. Such "one-person bands" are common, so a diverse knowledge of production is also important in these situations. You do not have to be an expert on everything, but you must at least have some knowledge of the basic technical and creative aspects of each area of production. Specialization still is a part of production, however, every responsibility is affected by the others in the production process. Therefore, you need to begin to develop a working knowledge of all aspects of television production at an early stage.

Multiple Skills:

This field requires many different kinds of skills--especially good interpersonal skills. One might say that television production is "interpersonal-relations intensive"--that is, (ideally), in order to get your foot in the door and succeed and advance, you must be good at what you do and nice to work with. You need to develop your interpersonal skills and, especially at this level, primadonna attitudes are frowned upon. Things honored in TV and film (and just about every other field) are initiative, energy, enthusiasm, dependability, and humility. These are most important, and will affect my evaluation (and studio mgt, and your peer's evaluation) of you as a prospective TV/film producer. In this course (and in future media production courses), you might be called on to record sound, run camera, carry

something (serve as a PA or "grip"), climb a ladder and hang/adjust a light, or just sweep the floor. In other words, be prepared to "get your hands dirty"--no matter how menial you may consider the task to be.

Professional Socialization:

Based on these assumptions, the challenge in this course is to begin to do the following: exhibit initiative, energy, enthusiasm, dependability, and humility--all in the process of beginning to understand and master the various positions in the production process. It will also provide you the opportunity to display your stewardship abilities. We are all stewards of our time, talent, and treasure. You'll display your stewardship of time via your ability to make this course a priority by getting things done on-time. You'll display your stewardship of talent by working well with others and doing well in your exercises, competencies, and assignments. And you'll display your stewardship of treasure by taking care of the equipment-technology entrusted to you in this course. You will be expected to take care of all equipment you use like it is your own and is irreplaceable. These are all important parts of your "professional socialization" in this field, and each is extremely important in your future success working in TV/film.

Copyright Release:

The PLNU Department of Communication and Theatre owns the copyright to all student video and film projects made at the school using school equipment in regular production courses and independent practicum course credit projects. The department has the right to make copies of student video and film projects, and display them on PLNU's Channel 23--the campus closed-circuit student cable channel, on various campus TV and film screens, and at conferences and conventions for educational and program promotion purposes. The student cannot use equipment for professional production purposes, sell the projects that they produce using PLNU equipment, put their programming on the Internet, or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department, and specifying what project they would like to distribute, in what venue (i.e. YouTube, etc.) and when. The department will work with students to find the widest audience possible for their projects. Any violation of these policies will incur loss of equipment usage privileges.

Resources

All students will need to purchase the following resources for this course. You must purchase these as soon as possible, as you do have assignments due the second week of the term. The textbook and DVD-ROM should be available for immediate purchase (bundled together) in the PLNU bookstore. Do not delay purchasing these items, as you do have a reading assignment and quiz on the DVD-ROM due the second week of the semester.

* Television Production Handbook (11th edition), by Herb Zettl (Wadsworth-Cengage Learning)
* Video Lab DVD-ROM 4.0 and your own computer for loading and operation
* One DVD (to record and burn your editing competency)
* One audio headset w/mini plug (for edit workshops in the Mac Lab)

Each student will be provided one tape for shooting production exercises and the group project. Any additional tapes will be individual student's/group responsibility to purchase. Also, make sure that you label your tape with your name neatly printed on the label (provided) that is attached to the housing of the tape. **I will not accept any tapes (for exercises, group projects, etc.) that are not labeled and not placed in the case that the tape came with.** Also, prior to submitting your tape, **PLEASE TIGHT CUE any production exercise footage/group projects to the beginning of the exercise/program**.

Edit Bay Hours:

The edit bays are open and available when Rick Moncauskas or our TA's are working. Those hours will be posted on the bulletin board by the second week of the semester. These hours fall within the library hours--see below--however, the edit bays will not be open at all hours that the library is open...just so you know. Friday access will be limited to a couple of hours in the afternoon, and weekend access will be based solely on TA availability. If you have questions about this, please talk with Rick Moncauskas, Media Operations Manager, about this. His office is in the studio complex.

Student Learning Outcomes (SLO'S)

As a result of this course, students will display knowledge and/or skill in the following areas:

1. Basic technical and creative skills in the following areas: studio and field camera operation, audio production, video switching, graphics, teleprompter operation, lighting, make-up, basic engineering, camera and performer/actor staging, studio and field directing, scriptwriting and script breakdowns, digital-non-linear editing (Final Cut Pro software), and the writer-producer and performer roles in television/film production;
2. Basic principles of video and audio signal monitoring and processing;
3. Television production language and processes, and the unique demands and challenges of the production process; and
4. Through all of this, students will begin to exhibit a professional attitude and a sense of professional production values.

Course Activities

This course will include the following activities:

- Self-guided lectures, video and graphical examples, and interactive activities on the basic areas of production on the VideoLab DVD-ROM
- Six (6) in-class, online, and timed tests on production (in the *VideoLab DVD-ROM*), including: process, camera, lighting, audio, switching, and editing
- Completion of thirteen (13) "Production Competencies" on camera, sound, lighting, etc. (see assignments page for more details)
- In-class lectures, discussion, and labs on TV/film production techniques
- Screening examples of outstanding student and professional television & film programs
- Equipment demonstrations and labs
- Two (2) 3-hour evening editing workshops (Final Cut Pro software) REQUIRED PARTICIPATION--see dates on course schedule and put this on your calendar NOW
- Individual, ungraded production exercises
- Serve as an observer or production crew member in one (or more) of the COM 425 TV Workshop course's *Point TV--Channel 23* television or film programs (4 hours minimum--with extra credit points for additional hours)
- Production of one (1) short TV/film project (group project)-- a news package, short documentary film, or short film
- Production of class project: *Studio 243*--a live-to-tape studio based show featuring this semester's group projects and their writer/producer

Lectures

Lecture sessions will occur in two different venues:

1. In regular class and lab sessions; and

2. In the VideoLab DVD-ROM (bundled with the textbook)

The lectures in venues 1 & 2 above will be on the topics listed below:

Camera operation and technique--framing, composition, and the technical aspects of video camera operation

Sound--including microphone types, pick-up patterns, recording techniques, levels, mixing, etc.

Lighting--for news, dramatic effect, etc.. Technique based on purpose, tone, and task

Directing--including camera angles and staging, camera movement, talent staging and movement for drama, news, and interview shows; also, basic directing language and technique for studio interview and news shows

Technical directing--including switcher operation for multi-camera live and live-to-tape production

Editing--including basic basic operational characteristics and techniques of Final Cut Pro editing software

Graphics--including purpose, and the basics of color, contrast, backgrounds, fonts and other aspects of graphic design for television and film (and a studio character generator and FCP graphics operations)

Basic engineering--including color balancing, shading (f-stop/iris control), and basic waveform monitor

Teleprompter operation--including text entry and operation for studio production

Producing--including project planning, crew assignments and meetings, project organization, and the basics of television scriptwriting

Basic performance – including narration for on and off-camera performance

We will also spend some time doing viewing, analysis, and critique of selected professional and past student television projects, along with student exercises that are assigned throughout the semester.

You will also have lectures in two REQUIRED ATTENDANCE, evening Final Cut Pro (FCP) editing workshops--see "Schedule" page on this website for specific dates, times, and locations**.**

Course Policies: Recording Permissions, Copyright & Equipment Use, and Internet Postings

Recording Permission Process

First: **to shoot indoors** you must secure permission, in advance, if you wish to shoot INSIDE a building. We have a list of the phone numbers of the various building managers on campus, including dorms, that you can have a copy of to take with you.

Plan ahead. You must secure permission from the building manager BEFORE you can shoot. Don't assume you can get permission on your way to the shoot. Also, when you check out equipment, you will be issued a "Press Pass"—to be worn by the camera operator for the shoot—which lets the building managers know that you're PLNU students and that are working on a PLNU class projects.

Second: **to record outdoors**. We have arranged a system with Public Safety whereby, if you are shooting in an exterior common area (ie. outdoor areas between or around buildings), you have permission to shoot in those public areas on campus. That system is the "press pass." IF YOU ARE WEARING the press pass that will be in your camera bag when you check out your gear, you have permission from our department, and public safety, to shoot video outdoor on the PLNU campus. You need special permission to shoot in and around the Fermanian Business Center. Please call and get permission early. The camera operator must wear the "press pass."

Third: **to record off campus**. You are responsible to obtain permission for all off-campus shoots. This means that if you are setting up a tripod and/or lighting and any kind of extensive sound systems with crew and talent in public or private areas, you are responsible for getting permission to shoot--depending which entity (the city, county, state, or federal govt) "owns"/is responsible for that property. If you are shooting indoors on private property, you must get permission from the property owner. This can often require that you show that you have liability insurance--which PLNU provides for student shoots. You must contact Jim Bergherm in PLNU accounting office about insurance forms.

COPYRIGHT POLICY

If you shoot video with signage (ie. Coca-cola) in the picture you must obtain the rights to show their logo in your footage if you plan to make your video public in any way. An example would be if you want to enter your video into a festival or post it on YouTube. This goes for PLNU signage as well. If you plan to have PLNU logos or signage in your video, you need to get permission from the school to use their copyrighted identifiers. The reason for this is clear. If your video defames the school in any way, you will not get permission. (The same is true of Coca-cola.) In most cases, assuming you are not doing anything to denigrate or besmirch the reputation of the school, permission will, most likely, be granted. We want you to be aware that use of PLNU signage is not automatically assumed. My suggestion is, if you want to do something controversial, don't include signage (PLNU or other) in your footage.

COPYRIGHT RELEASE

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EQUIPMENT USE FOR PROFESSIONAL PROJECTS

The student cannot use equipment for professional production purposes without notification to the instructor. This includes getting paid by third parties for production services using university equipment or selling partial or completed projects to third parties. If a student desires to use university equipment for professional projects and wants to rent the equipment, they may do so -- going through the request process with the instructor. Also, if a student takes on a professional project, and the project was referred to the student by university personnel or the instructor, then the project client must agree to a financial donation to the university -- above and beyond payment to the student. This amount must be negotiated by the client and the instructor.

INTERNET POSTS OF STUDENT PROJECTS

Students cannot put their programs on the Internet or distribute their programs in any way without university permission. The student may receive permission from the department by notifying the department and specifying what project they would like to distribute, in what venue (eg. YouTube, Vimeo, etc.) and when. The department will work with students to find the widest possible audience for their projects.
NOTE: Any violation of these policies will incur loss of equipment privileges.

ATTENDANCE AND PARTICIPATION POLICY

From the Provost: Regular and punctual attendance at all classes in which a student is registered is considered essential to optimum academic achievement. Therefore, regular attendance and participation in each course are minimal requirements to be met. There are no allowed or excused absences except when absences are necessitated by certain university-sponsored activities and are approved in writing by the Provost.

Whenever the number of accumulated absences in a class, for any cause, exceeds ten percent of classes (this is equivalent to 3 class session absences in this course), the faculty member has the option of filing a written report to the Vice Provost for Academic Administration which may result in de-enrollment, pending any resolution of the excessive absences between the faculty member and the student. If more than 20 percent (6 absences in this course) is reported as missed, the faculty member may initiate the student's de-enrollment from the course without advance notice to the student. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of "F" or "NC." There are no refunds for courses where a de-enrollment was processed.

It is extremely important that you attend all course sessions, along with all of your scheduled project production sessions. I say this for several reasons:

1. Television production is a team effort and works best when the entire team is present. Always remember: others are depending on you to not only be present, but to perform well.

2. This is a very competitive business where the person with "the edge" will gain employment before others. The "edge" is often gained by prompt, consistent attendance in college classes.

3. There is much to learn, therefore, time is extremely precious.

4. There is very little repetition of areas in this course. Therefore, if you miss class session(s) on, say, camera or lighting (etc.), your understanding of technique and operation will be affected and, thus, it's quite likely that this lack of knowledge will be reflected in your work (especially your group project), and your grade will suffer.

5. Your attendance and participation grade will suffer.

Allowances are made for sickness, family emergencies (i.e. death), and legitimate co-extracurricular activities and events. If you must be absent from class, a note and/or call or visit to the instructor (or fellow student-producer if a group project shoot)--well in advance--is advised.

EQUIPMENT AND FACILITIES

Camcorders, microphones, lighting kits, and other equipment are available for check-out at the PLNU studio. Check-out and return times and policies are posted on the PLNU TV & Film bulletin board by the studio door. Unfortunately, we do not have enough equipment for everyone to use simultaneously. Students who do not abide by the policies will be penalized. Penalties include substantial late fee charges, and for those that abuse policies repeatedly: loss of equipment use privileges for the semester. Also, the person that checks out the equipment is reponsible for the care of equipment. If equipment is lost or damaged, students are responsible for costs to replace or repair the equipment. See additional details posted on the equipment check-out policy sheet on the bulletin board by the TV studio door.

Our equipment and facilities are not only academic labs, but are also professional production facilities for on and off-campus constituents. The success and improvement of the academic program in media studies at PLNU is dependent upon the condition, quality, and success of this facility.

Eating and drinking is especially forbidden in the control room, the edit bays, and the studio. You will be required to clean-up, strike, and return all equipment and other items to their proper places after labs and project sessions. Also, please take everything out of the facility that you bring into the facility. If I, other faculty, or department TA's consistently find papers, books, scripts or other items traceable to a student, that student's participation grade will be affected. The studio and edit bays are work areas that need to be kept as neat and clean as possible.

A Final Note: please treat equipment as if it were your own, you depended upon it for your own livelihood, and you did not have any money to fix or replace it.

Test Information

VideoLab DVD-ROM Tests

You will have six (6) online, in-class, and timed tests spread throughout the semester on the content and quiz questions included in the *VideoLab DVD-ROM*. These include: process, camera, lights, audio, switcher, and editing. The DVD-ROM is available in the PLNU bookstore for purchase, and is bundled with the required textbook.

The test dates are included on the course schedule page on this website.

Final Exam

The final exam will consist of 100 (or more) selected objective questions from the DVD-ROM quizzes-- AND -- selected questions from the textbook. A study guide for the textbook-based questions will be provided in advance of the test. You will also have one (1) essay question (of your choice). One will be designed for journalism/broadcast journalism majors and will involve a shot plan for a documentary. The essay designed for media com majors will be a shot and staging plan for a dramatic scene. The essay is a take-home essay, and you will submit it online or on-paper -- TBD later. The essay will provide an opportunity for you to display your understanding and skill in visualizing compelling imagery for a documentary or TV/film scene.

Study Guide: Click on **243 Final Exam Essay Question.doc**

BRING A #2 PENCIL WITH YOU FOR THIS TEST--if it's pencil and paper. I'll announce whether it's online or a paper test prior to the exam.

Test Date: **TUESDAY, DECEMBER 15, 2015, 1:30-4:00 P.M.**

Evaluation - Grading

Your grades for projects will be based upon the criteria and conventions of production identified in the VideoLab DVD-ROM, in class lectures and lab sessions, and in our in-class viewing and critique sessions. You will also be evaluated on your ability to work with others on the group and class projects--this includes your interpersonal skills, flexibility, dependability, teamwork skills, etc.

What you will not be evaluated on:

1. The amount of TIME it took to accomplish the established requirements-assignments in this course;
2. The amount of EFFORT you expended to accomplish the assignments in this course; or
3. Your perceptions of the relative artistic and/or technical merits OR your roommate's, friend's, mother's--or any other family members' opinions of the quality of your work.

You will be evaluated on the basis of **THE QUALITY OF YOUR PERFORMANCE/WORK** (based on your role: camera, directing, editing, audio, etc.), as determined by the instructors' combined experiences of over 40 years of screening entry-level student projects. Your grade will also be based on meeting deadlines and due dates detailed in this course.

Assignments & Weighting:

VideoLab DVD-ROM In-Class Online Tests (200)
Production/Equipment Competencies--13 (all required or you flunk the course)--NO POINTS ACCUMULATED
Point TV Project Production (100)
Project Pitch-Proposal (150)
Group Project (300)
Final Exam (150)
Professional Socialization--attendance, attitude, participation, equipment care, etc. (100)

Total Points: 1000

* Students who participate in more than the required four (4) hours for *Point TV--Channel 23* program production will earn an extra credit point for every hour they invest -- up to 20 hours and 20 points.   All students doing extra credit must record and submit their hours on the TV Workshop Production Timesheet (available as link on "Assignments" page on course website) by/before the final exam.

Grade Calculation:

Your course grade will be based upon the following cumulative point scale:
920-1000 A
900-919 A-
880-899 B+
820-879 B
800-819 B-
780-799   C+
720-779   C
700-719 C-
680-699 D+
620-679   D
600-619 D-

Video Lab DVD-ROM

This course will include interactive DVD-ROM instruction on camera, lighting, audio, switching, editing, and the video production process. Our resource for this instruction will be Zettl's Video Lab DVD. The DVD-ROM includes mini-video lectures, graphic and animated displays,and interactive activities. Your DVD-ROM may be used on your own personal computer--PC or Macintosh computer.

You are required to go through all of the content on the DVD-ROM and complete all quiz questions in every section. These include process, camera, lighting, audio, switching, and editing. This content and these questions will be included on the in-class, online, and timed tests that will occur throughout the semester. The "Schedule" page on this website includes all of the test dates.

NOTE: Lab demonstrations and exercises will have much more meaning to you (and will be more productive for you) if you have had the DVD-ROM instruction and taken and passed the quizzes in advance-- in preparation for your in-class tests.

Description: Production/Equipment Competencies

You must complete the thirteen (13) assigned (AND REQUIRED) production/equipment competencies **to pass this course**. You must complete them during class time, or during out-of-class time with the course TA's or media operations manager. Also, they must be completed by the deadlines provided--AS NOTED ON THE COURSE SCHEDULE. AND you are responsible for placing your completed and initialed competencies in your competency folder. Your folder is located in the COM 243 cabinet drawer in the studio office area.

Links to the competency sheets are provided below. Some competencies will be started and/or started and **completed in lab sessions**. Please print them out and bring them with you to the studio on the day(s) that we are working on these--based on the course schedule. These include:

1. Field Camera

2. Field Lighting

3. Field & Studio Sound

4. Remote-Controlled Studio Cameras

5. Studio Lighting

6. Engineering

7. Switcher & Servers

8. *Editing

9. Teleprompter

10. Performance

11. Make-Up

12. Graphics

13. *Directing

*NOTE: the directing competency is a pencil and paper exercise and is done as homework, and the edit competency is recorded on a DVD and placed into your competency file in the studio office area. All due dates are listed on the course schedule.

Competency Completion Check Sheet Form: COM 243 Competency Completion Check-Sheet.docx

Competency Forms

1. Field Camera Competency.docx
2. Studio & Field Sound Competencies.doc
3. Field LightComp.docx
4. Directing the Short Film competency (handout); Directing Competency--News Doc.docx
5. Editing--Final Cut Pro (form & DVD provided by Rick) editing software --REQUIRES ATTENDING TWO 3-HOUR EVENING EDIT SESSIONS. All must attend, even if you already know FCP editing--as all must also be acquainted with our file management and other systems. See the Course Schedule and put these dates and times on your calendar.
6. EngineeringComp.doc
7. StudioCamCompetency.doc
8. Studio Lighting Competency.docx
9. GraphicCompetency.docx
10. Teleprompter Competency.doc
11. Switcher & Server Competency.doc
12. Make Up Competency.docx
13. PerformanceComp.doc; also, print out and bring to class: Performance workshop.doc

EXTREMELY IMPORTANT NOTE:

YOU ARE RESPONSIBLE TO PLACE YOUR COMPETENCIES IN YOUR COMPETENCY FOLDER IN THE CABINET IN THE STUDIO OFFICE--as you complete them. Be sure to use the check-sheet (see link provided above) to keep track of your completion of your competencies in your competency folder. At the end of the semester, your folder will be checked to document that all competencies are completed--with student name, date, and either instructor (Hueth or Moncauskas) or TA initials included on each competency form. If any competencies are not completely filled out or are missing from your folder, A COURSE GRADE OF "F" WILL BE ENTERED FOR THIS COURSE.

<u>**Point TV – Channel 23 Production Assignments**</u>

*REQUIRED OF ALL BROADCAST JOURNALISM AND JOURNALISM MAJORS: participate in the production of two (2) -- minimally -- live newscasts of *Coastline News* (total of 4 hours production time) being produced by the COM 425 TV Workshop class. *Coastline News* shows are shot on Thursday nights--from 6-9 p.m. or so -- see the *Point TV* website for more details.

*REQUIRED OF ALL MEDIA COMMUNICATION MAJORS: participate in the production of two (2) -- minimally -- COM 425 TV Workshop & *Point TV* television shows (including*Coastline News* and/or any of the other shows being produced in the fall semester).

*Majors other than broadcast journalism or media communication can opt to do either activity.

This activity will give you the opportunity to work with this year's *Point TV* station management team and this semester's student production teams in the COM 425 TV Workshop course. They can either use your assistance in studio and field production during the semester -- and give you the opportunity to get more experience (and demonstrate your passion, dependability, and talent) in several areas of production. Or, you can just benefit from observing the production of the shows and the different production roles and positions.

The most common hands-on roles that COM 243 students fill are:

- Studio camera operation (if trained); or
- Assist in sound, teleprompter, floor direction (or other production roles) in studio or field production -- which they have trained for through the COM 243 competencies (or through prior experience).

    …or other tasks, depending upon the producer's needs, and your interests and skills.

Be sure to let our *Coastline News* manager, Madisen Steele, know when you plan on attending a *Coastline News* production. Also, be sure to let the producer know of your interest and participation in any of the other *Point TV* shows that you plan on visiting and observing or assisting in production. Be sure to document your participation in these activities by using the COM 243/425 time sheet that is attached below. You will be required to submit your time sheet at the end of the semester. This is what documents your participation in this activity. You must submit this form to the instructor by/before the final exam in order to get credit for this assignment. Figure hour totals to the nearest quarter hour. This is an outstanding way to network on campus, show your talent to your more advanced peers, and be considered for future *Point TV*... leadership or TA positions!

100 POINTS Attachments

- COM243 425 FA 15 Timesheets.xlsx

    <u>**Extra Credit!**</u>

    - Screen and analyze production and writing techniques of news stories, short documentaries, and/or short films -- see links below.
    Submit a 2-page, typed, double-spaced report, and get up to 5 points of extra credit for each report!

    - **Links to samples of shows below and other helpful sites:**
    - **For short films:**
    Broadcast Education Association award-winning university student films--just click on URL, then scroll down to "Narrative" and click on the film title. http://www.beaweb.org/2013/festival-sv.html (Links to an external site.)
    - Short student films with no diction/words/dialogue/monologue/ narration—only scenic descriptions: (past COM 243 and some advanced projects):

    - *Promenade*: http://vimeo.com/channels/pointtv/52581493#/channels/pointtv/31625204 (Links to an external site.)

- *The Cycle:* to be provided

- *The Best Day of Your Life*: http://vimeo.com/channels/pointtv/page:12#/channels/pointtv/52580992 (Links to an external site.)

- *The Lot* : http://vimeo.com/channels/pointtv/52580992#/channels/pointtv/52581493 (Links to an external site.)

- **For news stories, documentaries, etc.:**
- National Press Photographers Association (NPPA) Award-Winning News & Doc stories: https://nppa.org/spotlight/5022

  Great Short Docs by Eliot Rausch: (Links to an external site.)http://www.eliotrausch.com (Links to an external site.)

  (Links to an external site.)News stories in Coastline News #4 at bottom of page: http://vimeo.com/channels/pointtv/page:1 (Links to an external site.)

Schedule

This schedule contains course topics, the VideoLab DVD-ROM test dates, assignment and project due dates, competency due dates, and the two, evening, Final Cut Pro editing workshops (BOTH SESSIONS REQUIRED ATTENDANCE) in this course.

Here's the *Point TV-Channel 23* website that includes show descriptions, production schedules, crew lists for shows, press releases/news about the latest news about the station and the media com and broadcast journalism students and activities: http://pointtv23.com/com425and243/ (Links to an external site.)
Point TV's Facebook page, see: https://www.facebook.com/pages/Point-TV/447038881997027?ref=hl (Links to an external site.)
Point TV-Channel 23 programs, see the Vimeo channel at: http://vimeo.com/channels/pointtv/52421676 (Links to an external site.)

WEEK 1
THURSDAY, 1/14/16 Meet: RLC 108 READING: none
A. Student introductions & goals
B. Screen-scan sample *Studio 243* class project
C. Introduction to *VideoLab DVD-ROM* & Quiz Questions
D. Intro to the *VideoLab DVD-ROM* and the in-class tests

WEEK 2
TUESDAY, 1/19/16 Meet: RLC 108 READING: Ch's 1, 2, 3
Process Test (IN-CLASS & BRING YOUR LAPTOP!)
A. Process test
B. Intro to course, syllabus, expectations
C. Pathos & the Elements of Drama
D. Studio tour and your production competencies folder

THURSDAY, 1/21/16 Meet: RLC 108; then to studio READING: Ch's 5, 6, 7, 8

Camera Test (IN-CLASS & BRING YOUR LAPTOP!)

A. Camera test-- in class

B. Pitch Assignment & Readings

C. Group Project Assignment

D. Intro to cameras, lenses, operation, and composition, etc. & tripods (studio)

WEEK 3

TUESDAY, 1/26/16 Meet: Studio--pick up cams and take to RLC 108 or Cunningham Lawn READING: review camera chapters

A. Field camera set up and operation & Group Work: Start Field Camera Competency

THURSDAY, 1/28/16 Meet: Studio

A. Pick up cameras and complete work on field camera competency

WEEK 4

TUESDAY, 2/2/16 Meet: RLC 108; then Studio READING: review 11 & 12

Lighting Test (IN-CLASS & BRING YOUR LAPTOP!)

FIELD CAMERA COMPETENCY DUE

A. Screen field camera competency

B. Lighting treatments and angles

C. Lighting Kits & Set Up (in studio)

THURSDAY, 2/4/16 Meet: Meet: Studio: pick up lighting kits and take to RLC 108 (and other avail rms)

READING: review lighting chapters

A. Start Field Lighting Competency: Group Work--Lighting an Indoor Set

Group 1: 3-point

Group 2: 2-point dramatic --cameo

Group 3: 2-point dramatic w/BG color

Group 4: Silhouette, Umbrella, and bounce light

WEEK 5

TUESDAY, 2/9/16   Meet: RLC 108 READING: Ch's 9 & 10

Audio Test (IN-CLASS & BRING YOUR LAPTOP!)

FIELD LIGHTING COMPETENCY DUE

A. Audio test

B. Screen field lighting competencies

C. Review microphones, controls, aesthetics

D. Project Pitch Proposal Assignment (review and Q & A)

THURSDAY, 2/11/16   Meet: Studio READING: review 9 & 10

A. Group A: Studio sound (in control rm); Group B: mic types, operation, placement (in studio)

WEEK 6

TUESDAY, 2/16/16   Meet: Studio READING: 11 & 12

A. Demo field sound competency

B. Pick up cameras, mics, etc., and work on field sound competency

THURSDAY, 2/18/16   Meet: RLC 108 READING: handout/link to be provided

PROJECT PITCHES DUE

A. Directing News and Documentary: Pre-Production Planning, Process, Terminology & Technique

B. Screen news stories and documentary clips

C. Directing Competency: Envisioning and Directing a News/Doc (for news/doc project students)

 WEEK 7

MONDAY, 2/22/16 -- **ADOBE PREMIERE (AP) EDIT LAB 1 IN BRESEE LAB, 6-9 P.M.**

TUESDAY, 2/23/16 Meet: RLC 108 READING: review lighting ch's; ch. 19

A. Project Pitches returned, projects selected, & create group project production teams

B. Directing The Short Film: Pre-Production Planning, Process, Terminology & Technique

WEDNESDAY, 2/24/16 -- **ADOBE PREMIERE (AP) EDIT LAB 2 IN BRESEE LAB, 6-9 P.M.**

THURSDAY, 2/25/16 Meet: RLC 108 READING: ch. 17.2, and handout/link to be provided

Editing Test (IN-CLASS & BRING YOUR LAPTOP!)

A. Editing Test

B. Editing: How it Works, Functions, Principles

C. Editing Analysis: A Short Film and News Story

WEEK 8

TUESDAY, 3/1/16 Meet: RLC 108 READING: review chapter 19; read ch. 20

DIRECTING COMPETENCY DUE--put in your file

A. Case Study & Process: Editing a News Story/Documentary program

THURSDAY, 3/3/16 Meet: RLC 108 READING: review ch's 19 & 20

A. Case Study & Process: Editing a Short Film

WEEK 9--NO CLASS (SPRING BREAK)

WEEK 10

TUESDAY, 3/15/16   Meet: Studio READING: review ch's 6-8

EDITING COMPETENCY DUE

STUDIO CAMERA COMPETENCY DUE--bring form to class

A. Remote control studio camera operation & jib camera operation & practice

B. Complete studio camera operation competency--bring to studio

THURSDAY, 3/17/16 Meet: Studio READING: review ch. 6.2

ENGINEERING COMPETENCY DUE--bring to class

A. Intro to Engineering: White Balance, Waveform Monitors, Shading, etc.

B. Complete engineering competency

WEEK 11

TUESDAY, 3/22/16   MEET: Studio READING: review ch's 11 & 12

A. Studio lighting: equipment, operations, techniques

THURSDAY, 3/24/16 **NO CLASS MEETING (EASTER BREAK)**

 WEEK 12

TUESDAY, 3/29/16   Meet: Studio READING: review ch's 13 & 14RLC 108 & studio READING: Chapters 13 & 14; review ch. 5

Switching Test (IN-CLASS & BRING YOUR LAPTOP!)

A. Switching test

B. Group A: Intro to Video Recording & Storage Systems, Effects and Switching; Group B: Adobe Premiere -- transitions & visual FX

THURSDAY, 3/31/16 Meet: Studio READING: review ch's 13 & 14

TD-SWITCHING COMPETENCY DUE--bring to studio

STUDIO LIGHTING COMPETENCY DUE--put in folder

A. All complete switcher competency

WEEK 13

TUESDAY, 4/5/16 Meet: RLC 108 READING: Chapter 16

GROUP PROJECTS (1ST CUT) DUE

A. Screen 1st cuts-group projects

THURSDAY, 4/7/16 Meet: Studio READING: review chapter 16

A. All: Intro to Make Up Competency

B. Group A: Intro to Teleprompter Operation

C. Group B: Intro to Performance

WEEK 14

TUESDAY, 4/12/16   Meet: RLC 102 READING: Chapter 15.1

TELEPROMPTER, PERFORMANCE & MAKE-UP COMPETENCIES DUE--bring to studio

A. Complete Teleprompter, Performance, and Make Up Competencies

THURSDAY, 4/14/16 Meet: RLC 108 READING: review 15.1

A. Aesthetics & techniques of graphics

WEEK 15

TUESDAY 4/19/16   Meet: Studio READING: Chapters 1-4

A. Intro to Xpressions graphics software—operational features & graphics competency

THURSDAY, 4/21/16   Meet: Studio READING: review as needed

GROUP PROJECTS (FINAL CUT) DUE

A. Screen projects

B. Discuss & plan *Studio 243* class project: process & timeline, leadership roles, crew assignments, etc.

WEEK 16

TUESDAY, 4/26/16 Meet: Studio READING: review appropriate ch's – based on project role on *Studio 243*

GRAPHICS COMPETENCY DUE--save your graphics competency in Xpressions COM 243 graphics competency folder

A. Rehearse *Studio 243*

THURSDAY, 4/28/16 Meet: Studio

A. *Studio 243* taping

FINAL EXAM: TUESDAY, MAY 3, 2016, 1:30-4:00 P.M.

Group Project Related Assignments

Project Pitch-Proposal

Purpose: *students will learn how to pitch an idea for a film or television project.*

Learning Outcomes: *students will demonstrate their knowledge and understanding of a project pitch for a film or television project.*

Your task for this assignment is compose a pitch-proposal for a television or film project that is good enough to be selected for a group project in this course. The instructor will read all of the pitches and select the project ideas that will be developed and produced this semester. We are looking for the most interesting, creative, and producible projects at this level and for this course. Students are allowed to choose (or will be assigned) to the projects that are selected to be produced in this course. You have two different project options for this assignment.

OPTION 1: A Hard News or Feature News Story Package
This is for those interested in news and documentary--including broadcast journalism, journalism (and other) majors (encouraged)
This should be a compelling, news-worthy hard news or feature story. It can be a story based on what's going on in the PLNU campus (*bubble*) or out in the world. Program length: 1:45-3:00. This is to be a two (2) person team project and must include the typical video and sound components to show the story: a reporter VO narration that carries the story and includes an opening, lead-ins to soundbites (soundbites = short interview clips), transitional narration and a closing; the story should have LOTS OF great video b-roll that shows us what the story is about. In other words, this is not a radio class and your project can't be just a long and boring talking head television news story.
PLNU-based topics/issues:

1. A campus event (social, sports, guest speaker, etc.) -- eg. we do have interviews of Nazarene scientists and religion and philosophy professors talking about the creation-evolution perspectives and controversy...could be used as a basis for filling out a story about this controversial topic.
2. A campus organization or club
3. A *unique* person (faculty, student or staff)
4. Issue or topic of importance to PLNU students (see issues of past Point Weekly's for ideas)
5. A local San Diego topic, issue, person, place, or event that is newsworthy
6. A local, national, or international topic or subject that you have some knowledge and passion for and can localize and feature a PLNU or San Diego perspective -- this must be approved by the instructor.

Each team member will have multiple roles in this project, as writer-producer, reporter-narrator, camera operator, lighting, sound, directing, and editing...and these must be included on the end credits for this project.

OPTION 2: A Short Film

This is for media comm (and other) majors who are interested in film

A short film based on an existing story or a story that you create from scratch. This film must include a <u>complete story</u> using images and sounds andNO VOICES/DIALOGUE/NARRATION, ETC. You may include music, ambient sound, NAT SOUND, or sound FX.   Ideal program length: 2-5 minutes (MAXIMUM). You cannot go over the five (5) minute length, as the cumulative lengths of all of the group projects must be 35 minutes (or less) . This is to be a two (2) to four (4) person team project. Teams will (ideally) be self-selected. Those who are not on a team will be assigned to a team by the instructor. Possible themes/ideas:

1. A Date Gone Bad (or one that went well)
2. Love at First Sight
3. A Comical or Embarrassing Moment
4. Caught in the Act (please, no sexual content)
5. A Problem Resolved
6. Made to _____ (you fill in the blank with something you or someone else was created/made to do)
7. Your own idea (to be approved by instructor)

Take a look at a cool article that will help you to understand and envision your project:
Everything You Need to Know You Can Learn From *City Lights* (Links to an external site.)
Each team will determine each group member's responsibility(ies) and be evaluated on their role in the project. Prospective tasks/roles for each team are listed below (also, see the text or CD-ROM to review tasks for each of these roles):

1. Writer
2. Producer
3. Director
4. Camera Operator & Lighting (*Director of Photography* or *DP*)
5. Sound
6. Production Director/Art Director (includes: working on lighting design, setting, props, graphics, make up, costuming, etc.)
7. Editing
8. Talent--you may use students in this course, or acquire talent elsewhere

<u>**Pitch Assignment Content**</u>

Your pitch must include the following things:

1. A cover page with your name and the other name(s) of other students in the course who have consented to be team members on your project. Also, include each person's role in the project, and the title and length of the project;

2. For a *news package*: a treatment--see link to an example of a treatment below. The treatment includes information about the story and the imagery and sounds that you are going to include to show the story. Also, include a section of the package that includes a script with examples of narration, etc. -- see examples of a script below.
OR
For a *short film*--minimally--you must submit a logline and a synopsis for your short film. See the link below to a short reading that includes an example of a logline and synopsis for a short film. Or, better yet, provide a complete script for your short film. See the link to a short film script below. Note that the script includes scenic descriptions of

the character's actions, etc. AND dialogue. Since your film will not include dialogue, the script should only include the scenic descriptions of place and character action that reveal the story.

NOTE: the more information and detail that you provide -- eg. for a news package, a detailed and complete treatment and a portion of a script; or for a short film--a complete script is best. The more detail that you provide in your proposal, the better chance that you'll have of getting helpful feedback and guidance from the instructor AND the better chance that you'll have of getting an outstanding grade on this assignment AND the better chance that you'll have of getting your project selected for production AND the better chance of getting an outstanding grade on the finished project. There's a strong correlation between very careful and detailed thinking on this pitch-proposal and an above-average to outstanding grade on the group project.

Links to Examples:

A treatment for a news package. This is a treatment for a documentary--which is any news story that is longer than five (5) minutes long. However, it does include the language, content, and writing style for a treatment--so use it as a model for your news package treatment. It, obviously, doesn't need to be as long as this treatment. But it should reveal the story and how you're going to present the content in your news package. Documentary Treatment Example-The Step Ladder.docx

A logline and synopsis for a short film: *The Martyr*

Link to 2-column script format (for news package or documentary): Documentary Script Sample --The Step Ladder.docx

Here's a screenplay script example (for short film): Life of Pi.pdf

What We're Looking For?

Who has the best and most creative and most interesting project concepts?! And can these projects be well-produced at this level?

Grading Criteria:

An interesting and complete story that is clear, visually compelling, and will be engaging and entertaining to watch. Points will be deducted for vague or incomplete stories or incomplete content that is required and described in this assignment.

Points Possible for Pitch-Proposal: 100
Points150
Submitting a file upload
File Types word document
Due Oct 8 at 1:30p.m
For Everyone

FIRST CUT--Completed Group Project

You must submit a complete first-cut of your project on a DVD or camera card, along with a sheet of paper that includes the title of the project and the names of those in your group. We will screen the projects in class, and you will receive a formative evaluation -- like the field camera, lighting, sound, and other competency evaluations. Rick

and I will provide a critique of the project (strengths and weaknesses and areas needing improvement) AND a grade that you would receive for the project **if** you were to submit it as your final edited project for evaluation and grading. You will have the opportunity to use this information to make improvements on the project *before* the final project deadline.

DUE: THURSDAY, NOVEMBER 12, 2015 -- IN CLASS

<u>Final Cut-Group Project</u>

You must submit your completed project for screening and planning for our *Studio 243* class project that you'll be involved in producing in the studio during class time (and perhaps a Wednesday night rehearsal) during the last week of classes.

Please submit the following:

1. A copy of your group project on a DVD for easy screening;and
2. A sheet of paper that includes the project title and the names and roles of each class-member in your group.

SPECIAL NOTE: Every project must include the following (in the order shown below) on the final edited version of the project that is submitted:

* A program countdown
* If a short film, an appropriately-stylized graphical program title at some point during the beginning of the program. If a news package, a black on white slide that includes the title of the story.
* Rolling credits at the end designating all course team member names and their role(s) in the project and other participants in the project--as per usual program credits. Also, you must also inlcude a statement at the end of your credits that state that this is a COM 243 Introduction to TV and Film Production, Fall, 2015 course group project, COPYRIGHT PLNU Department of Communication and Theatre, 2014, ALL RIGHTS RESERVED PROJECTS SUBMITTED WITHOUT THESE ITEMS WILL INCUR POINT REDUCTIONS

Due Dec 3 at 1:30pm

Points 300